

THE SHADOWS



POLYDOR NEWS

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The Shadows, recently in the charts with their single "The Third Man", have undertaken one of their biggest-ever British concert tours this September, including two major London dates.

The 33-concert itinerary coincides with the autumn release of a new 16-track Shadows album — currently being recorded — with a new single, as yet untitled, scheduled for issue immediately prior to its commencement.

The group, who are in their 23rd year in the rock business, will highlight material from the new album on the tour which begins with two concerts at the Coventry Theatre, Coventry, on September 18 and 19 and ends one and a half months later with dates at London's Dominion Theatre on October 30 and 31. Shadows' manager Brian Goode this week explained: "Because The Shadows individually are committed to so

many different projects it is difficult to meet the demand for the appearances. Last year the group played a 24-concert British tour and 35 dates in Europe, but this year we've decided to satisfy the demand at home, and so the tour is 33 dates in the U.K."



Full tour details are:

SEPTEMBER

Fri. 18th	Coventry Theatre
Sat. 19th	Coventry Theatre
Sun. 20th	Colston Hall, Bristol
Mon. 21st	Colston Hall, Bristol
Wed. 23rd	Coliseum Theatre, St. Austell
Fri. 25th	Southport Theatre
Sat. 26th	Southport Theatre
Sun. 27th	Assembly Rooms, Derby
Mon. 28th	De Montfort Hall, Leicester
Wed. 30th	Gaumont Theatre, Ipswich

OCTOBER

Fri. 2nd	Civic Theatre, Halifax
Sat. 3rd	Empire Theatre, Sunderland
Sun. 4th	Usher Hall, Edinburgh
Mon. 5th	Usher Hall, Edinburgh
Tue. 6th	City Hall, Newcastle
Wed. 7th	City Hall, Hull
Fri. 9th	Odeon Theatre, Birmingham
Sat. 10th	Apollo Theatre, Manchester
Sun. 11th	Opera House, Blackpool
Tue. 13th	New Theatre, Oxford
Wed. 14th	New Theatre, Oxford
Fri. 16th	Winter Gardens, Bournemouth

Sat. 17th	Winter Gardens, Bournemouth
Sun. 18th	The Guildhall, Portsmouth
Mon. 19th	The Guildhall, Portsmouth
Wed. 21st	Cliff's Pavilion, Southend
Fri. 23rd	The Dome, Brighton
Sat. 24th	The Dome, Brighton
Sun. 25th	Congress Theatre, Eastbourne
Mon. 26th	Fairfield Hall, Croydon
Wed. 28th	Kelsey Kerridge Centre, Cambridge
Fri. 30th	Dominion Theatre, London
Sat. 31st	Dominion Theatre, London

Savile Artists present

The Shadows in Concert



In accordance with the requirements of the licensing authority

1. The public may leave at the end of the performance by all exit and entrance doors and such doors at that time shall be open.
2. All gangways, corridors, staircases and external passageways intended for exit shall be kept entirely free from obstruction whether permanent or temporary.
3. Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any of the other gangways or any unseated space in the Auditorium. If standing be permitted in the gangways at the sides and the rear of the seating it shall be limited to the numbers indicated in the notices exhibited in those positions.
4. The Management reserves the right to change the programme without notice and are not held responsible for the non-appearance of any artist.
5. The Management reserve the right to refuse admittance.
6. Patrons are reminded that the taking of photographs and tape recordings during the performance is not allowed.

The story of

The Shadows

is a unique one. Originally formed 23 years ago, they released their first single 22 years back and enjoyed their first hit — a number one, of course — with 'Apache', which entered the charts on July 19, 1960.

And, to use an unavoidable cliché, they're still going strong, on what they call phase two of their career. Original members Hank Marvin and Bruce Welch are still there, alongside relative newcomer Brian Bennett who joined the Shadows as a drummer a mere twenty years ago.

Their early years have been so well documented it seems unlikely that anyone with the most rudimentary knowledge of contemporary music doesn't know it pretty well. The name change from the Drifters, the rapid emergence from being Cliff Richard's backing band, to a star act in their own right and the endless string of Top 50 hits they enjoyed from 1960 to 1967 (26 in all if you count both 'Kon-Tiki' chart entries) all this is familiar ground and a fertile field for nostalgia freaks and quiz buffs. But it's their remarkable return to the top of the music business pile over the last six or seven years that we're concerned with here.

The Shadows formerly disbanded in 1969. Hank and Bruce joined up with young Australian guitarist John Farrar to form Marvin, Welch and Farrar — a band which enjoyed disparately little success in proportion to their obvious talent — while Brian Bennett went into session work.

However, in 1974, they and Cliff Richard were approached to perform at a benefit concert at the London Palladium. In the audience was B.B.C. big noise Bill Cotton Jnr. who suggested to the Shadows that they might be interested in getting together again to do Britain's entry for the following year's Eurovision Song Contest.

They agreed. However, as Bruce Welch says now: "We realised that we couldn't very well go straight into a contest, playing live on television in front of an audience of about 400 million people, completely cold. So we decided to do a few concerts in places like Eastbourne, Bournemouth and so on and get ourselves back in shape".

The response from the audience at those shows was incredible. Sell-out shows all the way, encores by the ton and wild enthusiasm. It gave the Shads food for thought.

They played the Eurovision contest, came second with 'Let Me Be The One' — and subsequently found they still had an enormous following in the U.K.

The next important stage in the second phase of the Shadows' career came at the beginning of 1977 when E.M.I. came up with the compilation album '20 Golden Greats'. It was backed by a £100,000 television campaign and consisted simply of 20 of the band's most successful singles. It says much for the band's stature that all of the tracks made the Top 30, eighteen were Top 20, thirteen were Top 10, ten were Top 5, and no less than five were number one hits.

The album made number one and took up residency for something like two months. At the last count it's sold well over a million copies in Britain alone.

With this demonstration of public approval and maintained interest, the Shadows could do little else but get back into business in a really serious fashion — recording and touring.

It was their live work that pointed the way to the next landmark in the Shadows saga. They included 'Don't Cry For Me Argentina' in their set and had the remarkable experience of their audiences shouting 'Record it', during their shows. They succumbed and found themselves with a top five singles hit in January, 1979.

They followed this, in much the same fashion, with 'Theme from the Deer Hunter' (Cavatina) in April, 1979, which made the Top Ten. The Shadows then started 1980 in proper fashion with 'Riders in the Sky' — oddly enough a cover version of a hit single recorded in 1961 by the Ramrods, one of a horde of Shadows clones who sprang up at the beginning of the '60's. That made the Top Ten too.

The Shadows discography makes for monumental reading. There were 22 albums — including the Cliff and The Shadows set 'Thank You Very Much' — 25 E.P.'s, and that's between January 1961 and September 1967, and 45 singles.

With that kind of monumental output, aside from their own outside projects, it wouldn't be a surprise if the Shadows were found to be running out of steam by now. And, by the same token, it would be no surprise if public enthusiasm for the band and their work might be waning by now. But it says much for the Shadows, their characters, personalities and talent that they are going as strong as ever now and that the public can't seem to get enough of them.

A demonstration of this fact was given recently at the H.M.V. shop in London's Oxford Street. The Shadows did a personal appearance there and an hour before they were due to appear, normal business was in severe danger of disruption at the store because of the large number of people waiting to get a glimpse of and an autograph from the Shadows.

In an hour around 600 people filed past Bruce, Hank and Brian. The autograph hunters and album buyers were literally of all ages. They ranged from teenagers to young housewives, junior executives, several rather senior executives and one elderly gentleman who was so overcome by the proceedings that he burst into tears.

Bruce, with characteristic self-depreciatory humour brushed aside any suggestion that the affected one was such an avid Shadows fan that the occasion was all too much for him. "No", said Bruce, "he only started crying when he saw the price of the album".

In March 1980 the Shadows were to be found in Europe playing to capacity houses in Paris, Copenhagen, Germany, Norway, Sweden, Belgium and Holland. They returned to the U.K. to record an album for their new record company, Polydor. The album was titled 'Change of Address' and was released in September that year and went on to achieve a silver disc for the group.

In October they embarked upon a 24 date U.K. tour followed by a return visit to Europe with a further 22 concerts. During this European trip they visited Finland, the first time for 14 years, to play one concert in Helsinki. Two days later Polydor Finland reported post concert sales in excess of 20,000 for their album 'Change of Address'.

The early part of 1981 was reserved for the group's individual activities, such as the recording of Hank's solo album, but even this was interrupted by trips to Germany, Spain, Denmark and Holland for T.V. appearances. In April a new single 'The Third Man' was released as a fore-runner to a new album recorded during May and June. The album has been released on Polydor Records to coincide with their extensive U.K. tour, comprising 33 concerts.





MOST HITS

Double-sided hits, double singles, EP's and LP's only count as one hit each time. Even the Beatles' 'Magical Mystery Tour' double EP only counts as one hit. Re-issues and re-entries do not count as new hits, but re-recordings of the same song by the same act do count as two hits. Slade's re-recording of 'Merry Xmas Everybody' in 1980 is an example of this. A record is a hit if it makes the chart even if only for one week at number 75.

98 ELVIS PRESLEY

72 CLIFF RICHARD (+ 1 with Olivia Newton-John)

33 FRANK SINATRA
(+ 1 with Nancy Sinatra, 1 with Sammy Davis Jr.)

30 LONNIE DONEGAN
SHADOWS (+ 30 with Cliff Richard)

29 FRANKIE VAUGHAN (+ 2 with Kaye Sisters)
STEVIE WONDER
(+ 1 with Diana Ross, Marvin Gaye,
and Smokey Robinson)

28 NAT KING COLE
EVERLY BROTHERS
HOLLIES
ROY ORBISON

27 BEATLES (+ 1 with Tony Sheridan)
PETULA CLARK

26 SHIRLEY BASSEY
PAT BOONE
DAVID BOWIE
BILLY FURY
ELTON JOHN (+ 1 with Kiki Dee)
TOM JONES

ROLLING STONES (Mick Jagger 1 more solo)

25 BEACH BOYS
JIM REEVES

24 BEE GEES (Robin Gibb 2 solo, but he was with Bee
Gees for only 23 hits. Barry Gibb 1 more with
Barbra Streisand)

'The Third Man', released in April 1981, achieved a
chart entry bringing the Shadows' hits to 31 in
total.

THE SHADOWS — U.K. Male Instrumental/Vocal Group

Date:	Title/Label Number	Position:	No. of weeks on the Chart
21 Jul 60	• APACHE Columbia DB 4484	1	21 wks
10 Nov 60	• MAN OF MYSTERY/ THE STRANGER Columbia DB 4530	5	15 wks
9 Feb 61	• F.B.I. Columbia DB 4580	6	19 wks
11 May 61	• FRIGHTENED CITY Columbia DB 4637	3	20 wks
7 Sep 61	• KON-TIKI Columbia DB 4698	1	10 wks
23 Nov 61	KON-TIKI (re-entry) Columbia DB 4698	37	2 wks
16 Nov 61	• THE SAVAGE Columbia DB 4726	10	8 wks
1 Mar 62	• WONDERFUL LAND Columbia DB 4790	1	19 wks
2 Aug 62	• GUITAR TANGO Columbia DB 4870	4	15 wks
13 Dec 62	• DANCE ON! Columbia DB 4948	1	15 wks
7 Mar 63	• FOOT TAPPER Columbia DB 4984	1	16 wks
6 Jun 63	• ATLANTIS Columbia DB 7047	2	17 wks
19 Sep 63	• SHINDIG Columbia DB 7106	6	12 wks
5 Dec 63	GERONIMO Columbia DB 7163	11	12 wks
5 Mar 64	THEME FOR YOUNG LOVERS Columbia DB 7231	12	10 wks
7 May 64	• THE RISE & FALL OF FLINGEL BUNT Columbia DB 7261	5	14 wks
3 Sep 64	RHYTHM & GREENS Columbia DB 7342	22	7 wks
3 Dec 64	GENIE WITH THE LIGHT BROWN LAMP Columbia DB 7416	17	10 wks
11 Feb 65	THE NEXT TIME I SEE MARY ANNE Columbia DB 7476	17	10 wks
10 Jun 65	STINGRAY Columbia DB 7588	19	7 wks
5 Aug 65	• DON'T MAKE MY BABY BLUE Columbia DB 7650	10	10 wks
25 Nov 65	WAR LORD Columbia DB 7769	18	9 wks
17 Mar 66	I MET A GIRL Columbia DB 7853	22	5 wks
7 Jul 66	A PLACE IN THE SUN Columbia 7952	24	6 wks
3 nov 66	THE DREAMS I DREAM Columbia DB 8034	42	6 wks
13 Apr 67	MAROC 7 Columbia DB 8170	24	8 wks
8 Mar 75	LET ME BE THE ONE EMI 2269	12	9 wks
16 Dec 78	• DON'T CRY FOR ME ARGENTINA EMI 2890	5	14 wks
28 Apr 79	• THEME FROM THE DEERHUNTER (CAVATINA) EMI 2939	9	14 wks
26 Jan 80	RIDERS IN THE SKY EMI 5027	12	12 wks
23 Aug 80	EQUINOXE (PART V) Polydor POSP 148	50	3 wks
17 Apr 81	THE THIRD MAN Polydor POSP 255	44	4 wks

All the above hits were instrumental except for The Next Time I See Mary Anne, Don't Make My Baby Blue, I Met A Girl, The Dreams I Dream and Let Me Be The One.

It is extremely difficult to list in correct order the individuals who have spent most weeks on the charts under all guises, groups and other pseudonyms. Perhaps the prize ought to go to somebody like Hal Blaine, the session drummer known to have performed on 'Strangers in the Night', 'Good Vibrations', 'Bridge Over Troubled Waters' and 'Lonely Bull' to name but a few. However, ignoring session musicians and the uncredited contributions of, for example, Mick Jagger on The Beatles' 'All You Need Is Love' and Carly Simon's 'You're So Vain', a top ten of the individuals who have spent most weeks on the charts, whether alone, in duos or groups, looks like this:

Elvis Presley	1077 weeks
Cliff Richard	823 weeks
Hank B. Marvin	776 weeks
Bruce Welch	759 weeks
Paul McCartney	626 weeks
John Lennon	485 weeks
Diana Ross	460 weeks
Ringo Starr	441 weeks
George Harrison	433 weeks
Frank Sinatra	418 weeks

The information that appears on this page is supplied courtesy of 'The Guinness Book of British Hit Singles', Vol. 3, whose authors, Jo and Tim Rice, Mike Read, and Paul Gambaccini, gave us permission to print these extracts in return for a crust of bread and a glass of water.

If anyone conducted a poll on the most recognisable face of British rock over the last 20 years,

Hank Marvin

would have to be in the Top Ten.

You can spot him a mile away — lean frame, ready smile and those glasses, the most famous specs in the business. With due respect to everyone else concerned, Hank, more than anyone, is the Shadows. While the personnel changes have come and gone over the last two decades and more, as long as Hank was there on stage you knew everything was alright.

There have been acres of space devoted to the influence Hank has had on a generation of British rock guitarists so it would be futile to repeat that. Suffice to say that aside from Jimi Hendrix, no-one else has done more for the electric guitar — the ultimate rock and roll weapon — than Marvin. His place in history is assured. But while he has a healthy regard for history and for the past, Hank is at pains to ensure you know that the present and the future are far more important to him. Thus to Hank it was of immense significance that, when E.M.I. did their market research on the acceptability of the '20 Golden Greats' album, it wasn't just the old fans who were into the idea.

"Right, it wasn't just the original record buyers whose copies of 'Apache' had worn out", he says enthusiastically. "We found there were teenagers into the album, new people. We were really hitting a new market".

"We'd been talking vaguely about doing a tour for a while but when I found that there was a new generation of Shadows fans, I said, 'Right, now we should do a tour'. We did it and it was a tremendous success".

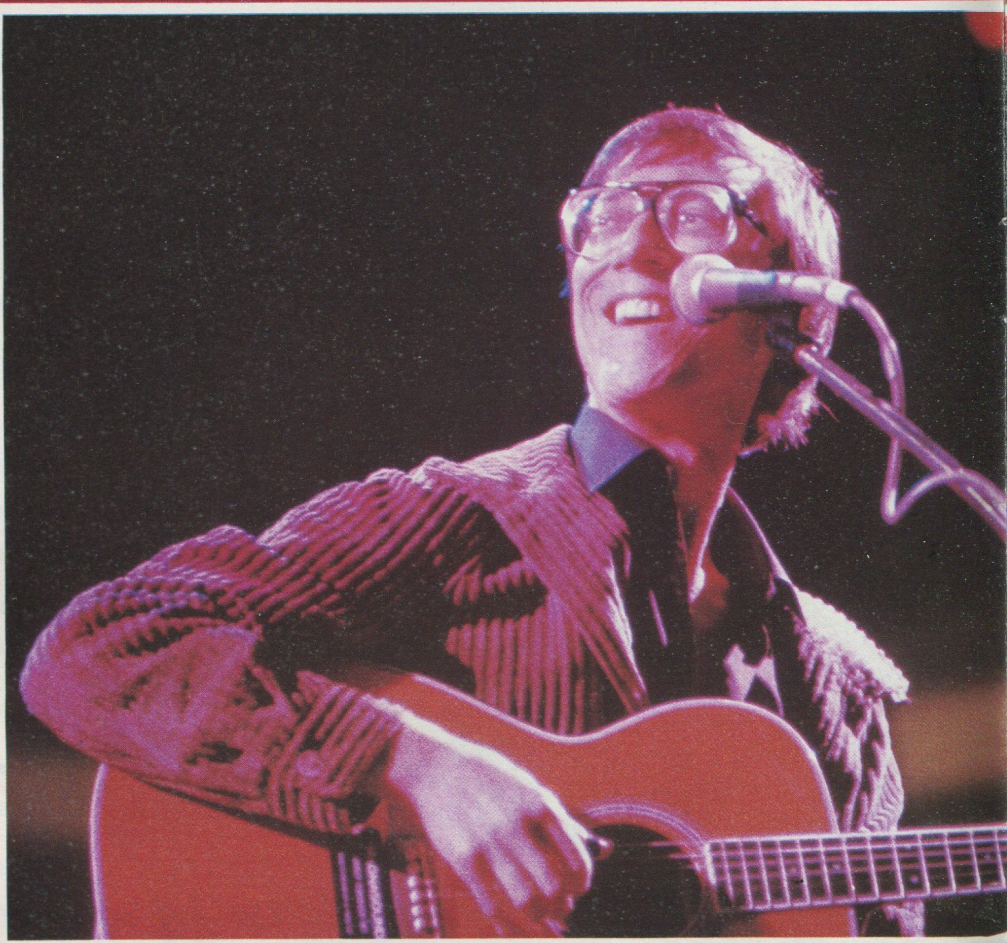
"After that I said we had to keep the Shadows going because basically we are and always will be the Shadows first and foremost. Everything else we are in the business is only because of the Shadows originally. So the Shadows are still going and it's worked beautifully".

To Hank there is little to compare with working in front of an audience.

"That's where you get your immediate response from the public, instant feedback. And that's how we came to record 'Argentina' and 'Riders in the Sky'".

"When you get 85 people out of every 100 in the audience shouting 'Record it, record it', when you're playing a song in concert, you have a kind of instant market research which you would have to be insane to ignore".

When the Shadows were in temporary suspended animation, Hank took to production work to some extent, although he didn't throw himself in to the extent of, say Bruce Welch. He worked with a Scandinavian band called Flare who enjoyed success in their domestic market and he also



worked on an intriguing sounding project with Des O'Connor much more recently.

"It was basically a country pop album. Des wanted to get away from the kind of things he had been doing and so we worked together on a newer approach for him. On that album we recorded a song called 'Can't Smile Without You', and a couple of months after we had done it, Barry Manilow came along and had a huge hit with the same song. I happen to think Des' version is superior but, that's the way it goes".

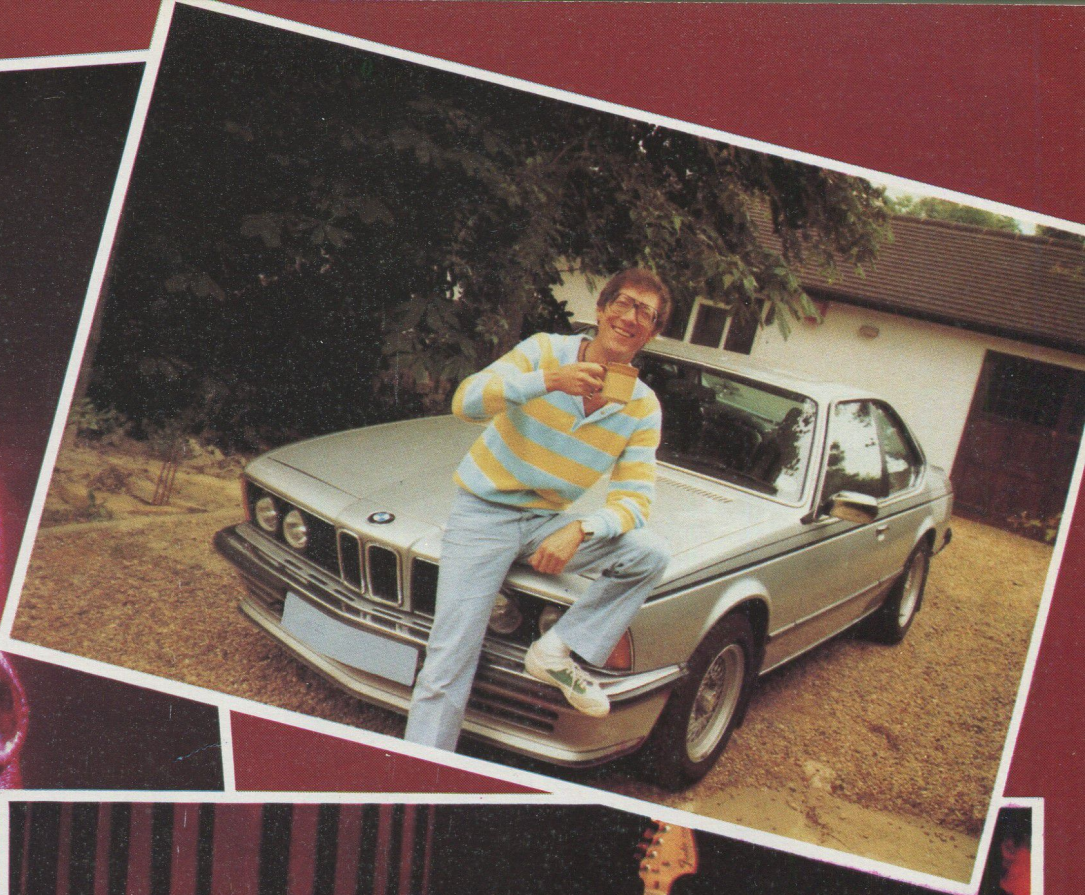
Hank, of course, has also done session work. Most notably he was part of the 'Rockestra' assembled by Paul McCartney for his 'Back to the Egg' album; played lead guitar on several tracks on Roger Daltrey's album 'One of the Boys' and he also played on 'Evita'.

In addition, Hank has been working for some time on an album of his own, due to be released in January. While he's enthusiastic about it, he also makes it clear that the Shadows come first in his working life.

"In some ways, I suppose", says Hank, "you could say the Shadows are more

successful this time round than in the first phase of our career. In the '60's we had enormous success with the singles, the albums and the concerts, naturally. In terms of hits we've yet to match the first phase. But maybe it seems bigger now because we've been around for so long. We have this foundation of success already and to





carry on being successful after all this time — well, it somehow must seem more important".

"It's a great thing to be able to do — doing what you enjoy as a living. We started off as school-kids dreaming of this and it's happened. Of course, one accepts the reality of it but it's still as exciting as it ever was".

Bruce Welch

is a man of many parts. Aside from his work with the Shadows he is, of course, a songwriter, a music publisher and an extremely-in-demand record producer. As Hank Marvin puts it: "Bruce never seems to stop. He's always working on something — I don't think he knows what time off is".

Between the split up of the Shadows and sometime in 1970, Bruce says that he and Hank didn't do a thing. Then they formed Marvin, Welch and Farrar. "It was an attempt to keep on playing but to get completely away from the Shadows thing. I mean there were close harmony vocals, acoustic guitars and all that. Unfortunately the public didn't seem to go with it too well. I think they simply wanted more and more Shadows stuff".

Maybe it was then that Bruce got the first inkling that the Shadows would remain eternally popular. Who knows? However, he got proof positive when they reformed for Eurovision and did a few concerts to warm up. "I can't tell you what the audience reaction was like. I couldn't believe it. It was so emotional — there were standing ovations before we even played a note".

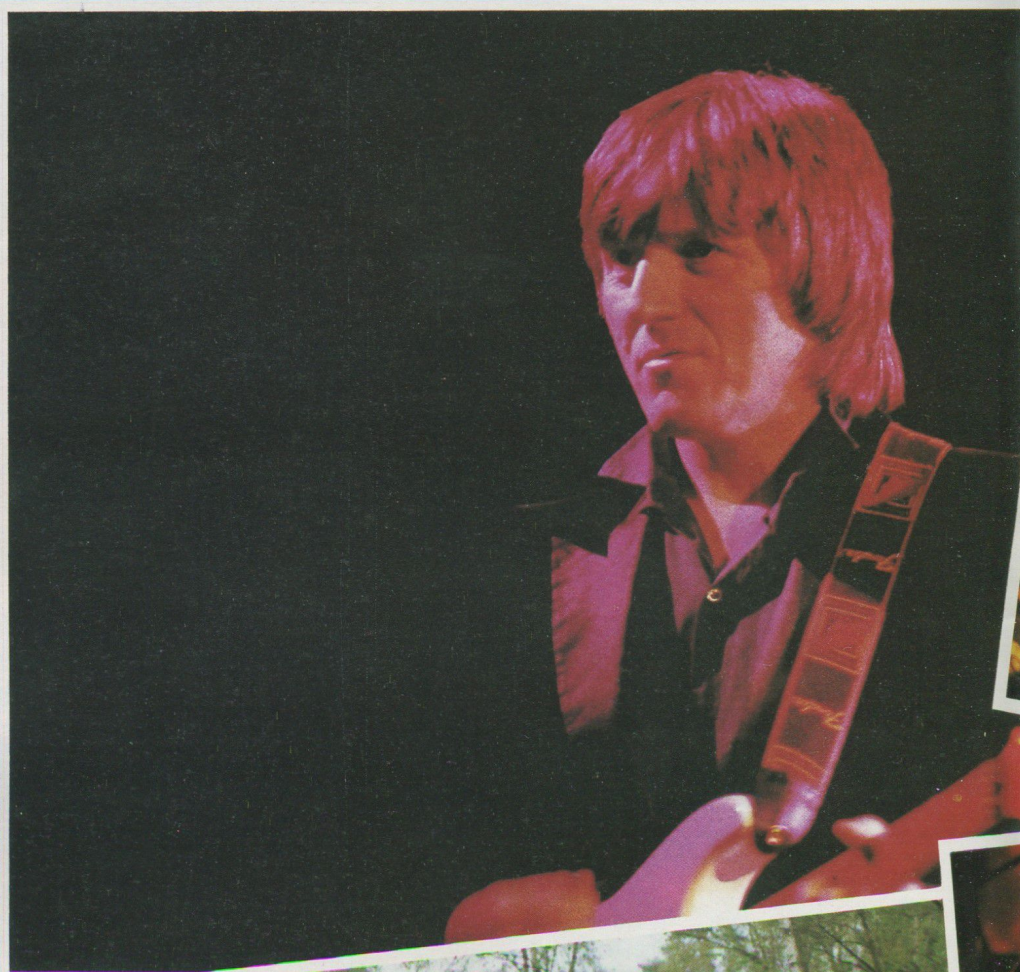
After Eurovision the Shadows recorded the album 'Specs Appeal' and subsequently did a Shadows 'Golden Greats' tour. "Again for me it was difficult to comprehend the reaction. It was remarkable, it was all happening all over again but in a much nicer way. "It's getting more enjoyable by the day, if anything. We're still not a full-time working unit. We get together for a European tour, a British tour and an album every year and for the rest of the time we have our own projects to do. If you wanted an estimate I'd say we spend about four months a year on strictly Shadows things".

That kind of work rate, it should be pointed out, would be regarded by most bands as more than full-time, but to Bruce it seems to be just a part-time job. It says something about the Shadows stamina and professionalism. It was around ten years ago that Bruce started producing in a serious manner. "I started in 1970 working with Olivia Newton-John. With John Farrar I did 'If Not For You' and 'Banks of the Ohio' among others".

"I loved it straight from the start. Trying to create hits was just so incredibly exciting. Most of the art of production is trying to recognise what a hit song is — that's the most important part of it.

"I stopped producing Olivia in 1974. We'd done 'Let Me Be There', which had established her in the States and so naturally she moved over there to consolidate that.

"Then in 1975 along came the production partnership with Cliff. I managed to find 'Devil Woman' and



'Miss You Nights'. The first session included those two and 'I Can't Ask For Any More Than You' and eventually it turned into the album 'I'm Nearly Famous'. Then we did 'Every Face Tells A Story' and 'Green Light'."

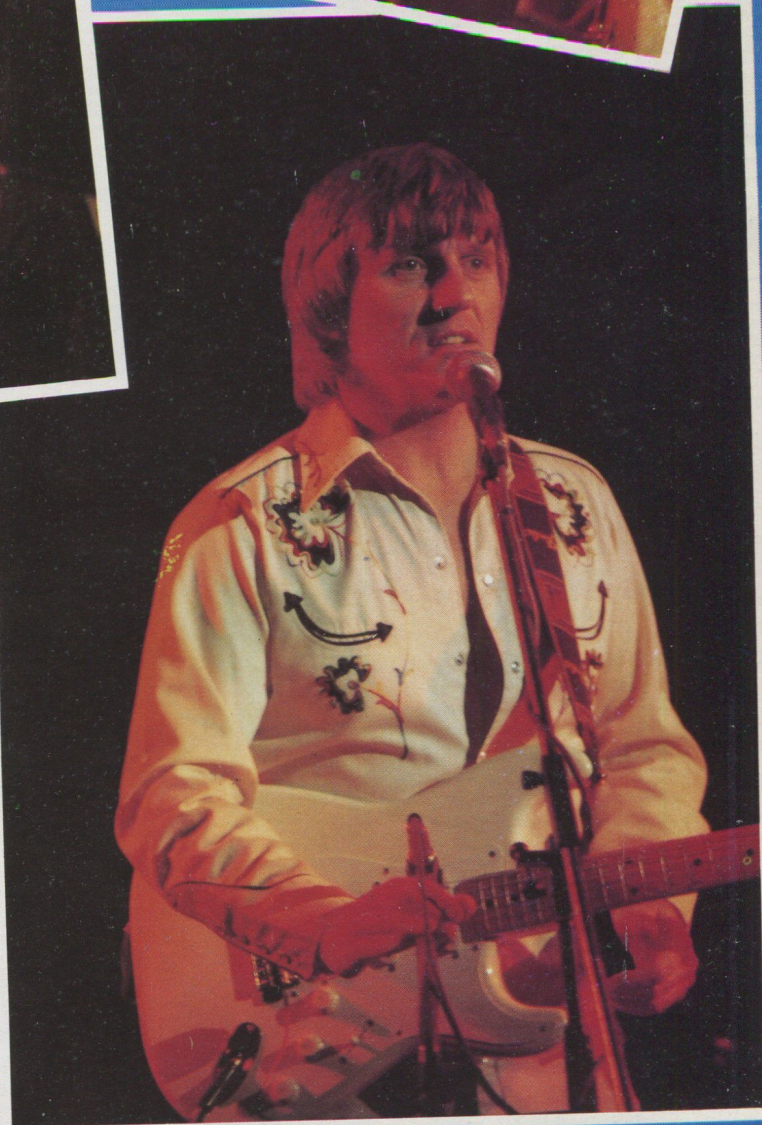
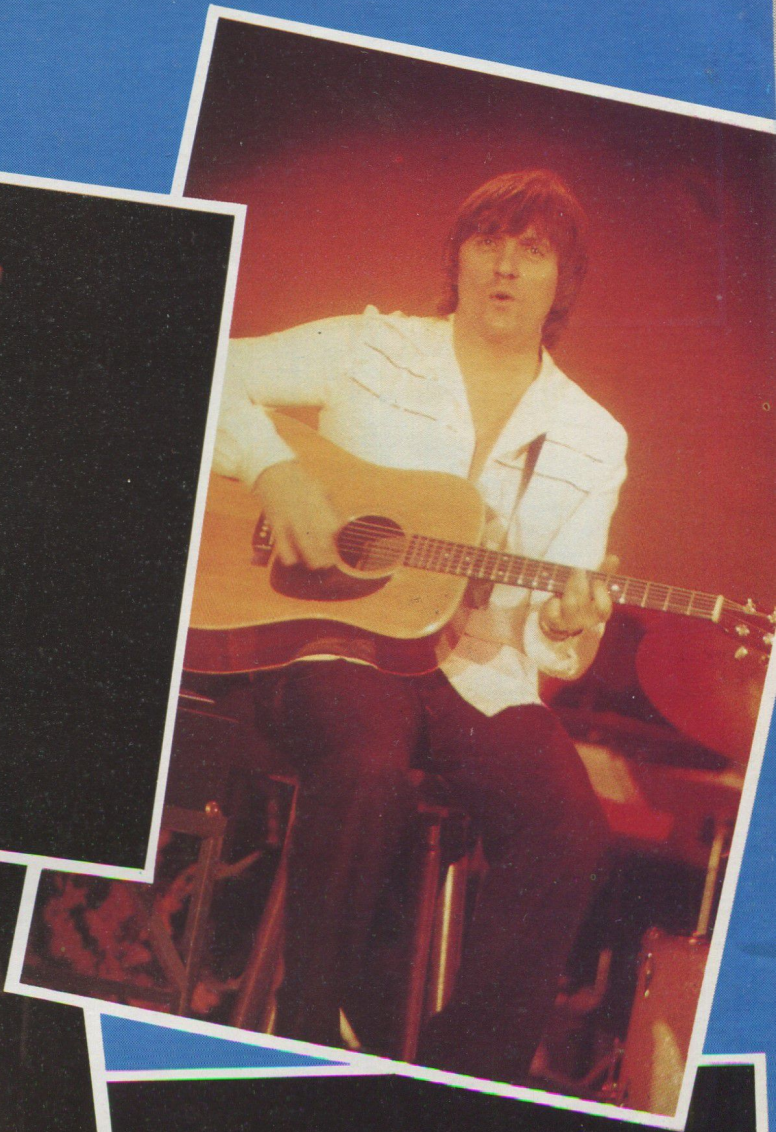
Following this Bruce got his hands on 'We Don't Talk Anymore' — written by Alan Tarney — and this broke Cliff into the American charts yet again, following the Welch-produced 'Devil Woman'. "The production work is my main job I would say", Bruce states, "but at the same time the Shadows work is so incredibly important. The way things are going at the moment I

can't conceive of any reason why the Shadows should ever stop.

"We came straight into the business when we were 16, straight from school. We were lucky in the early days — but if you look at things logically, to have lasted 23 years we have to have had something. It can't all have been luck.

"I think we have paid our dues as the Shadows and we love what we're doing. I think the Shadows can go on as long as we want to.

"As long as we enjoy it all then long may it continue".

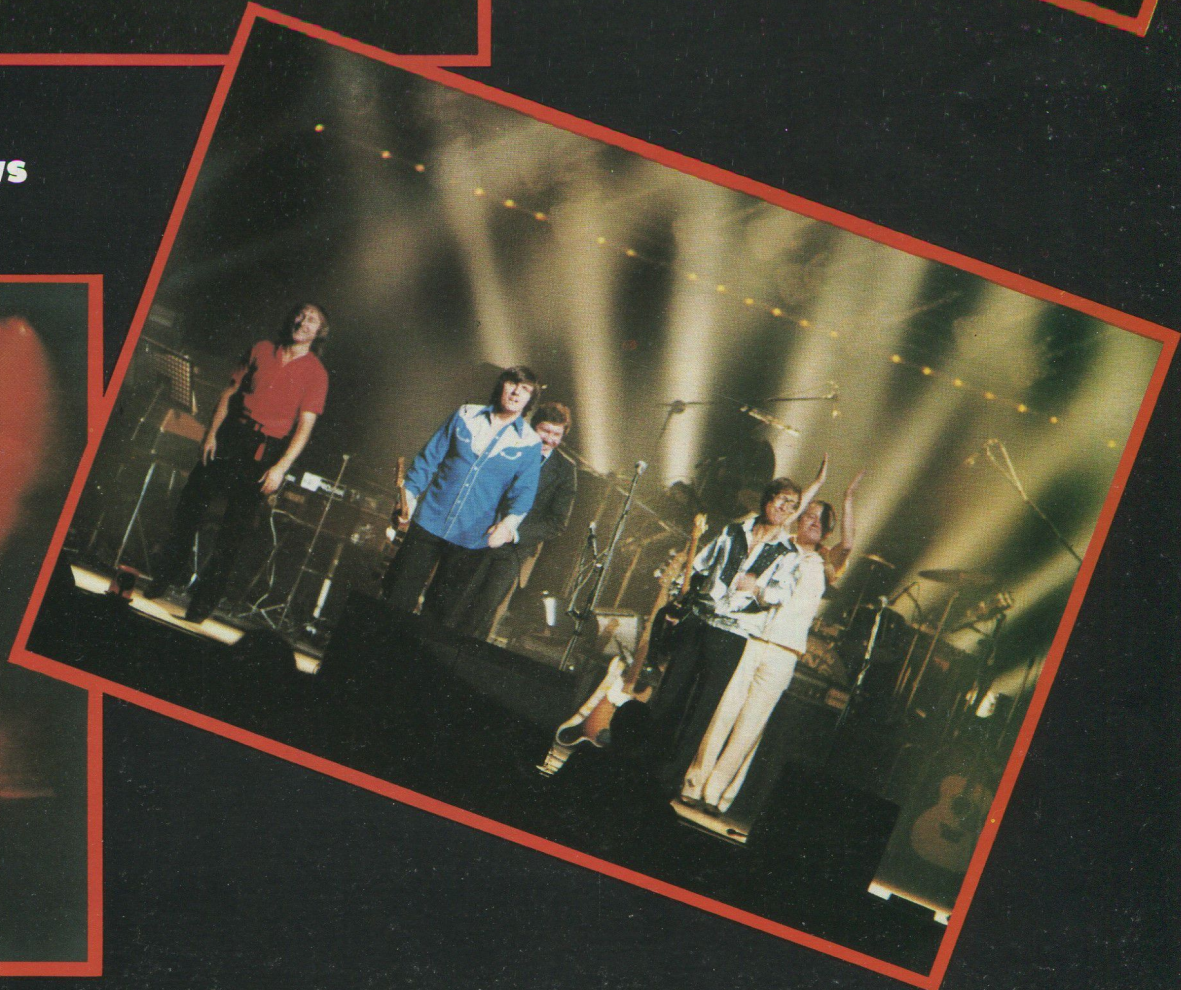




Photographs
GÉRARD
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For over twenty two years The Shadows have been at the top of their chosen profession. Their music crosses all language barriers and their records have been issued in most countries of the world.

Over one hundred and fifty different Shadows albums have been issued around the world, including such countries as Yugoslavia, Czechoslovakia, the U.S.A., Brazil, Chile, Taiwan, Japan, Australia, South Africa, Israel and all over Europe.

At least fifty of these L.P.'s are still available having sold constantly over the years, and there is always great interest when a new L.P. is released. Some of the deleted records are now great collectors' items with the fans — only recently a Japanese L.P. fetched over two hundred pounds at an auction.

The Shadows were only the second artists to have a Double Groove single issued. This was an L.P. size maxi single of 'Argentina', 'Cavatina' and 'Bermuda Triangle', which was issued in Holland. The Shadows have had many singles issued abroad which were never released as singles on the home market. Examples of these are 'Honourable Puff Puff', always a favourite at live concerts, which was a hit in South America, and 'Spring Is Nearly Here', which was a hit in Japan and is released every year at the start of the Spring season. The Shadows have had 31 chart singles in the U.K. which is the highest of any British group. Five of these reached number one in the charts. 'Wonderful Land' was eight weeks at the top of the charts.

The Shadows were also the only artists to have a number one L.P., E.P. and single all at the same time. The Shadows plus Cliff and The Shadows together have had 60 chart singles which is more than the Beatles.

The Shadows have also been a very successful song writing team, having written many hits for Cliff and for themselves. These sales figures are only for the U.K., and when you consider these are reflected in most countries of the world, The Shadows popularity is astounding.

The '20 Golden Greats' L.P. sold in excess of one million copies, and after the success of this and 'String of Hits', The Shadows released 'Change of Address'. This L.P. on their new recording label Polydor, was also very successful with the distinctive sound of The Shadows to be heard on such tracks as 'Temptation', 'Indigo' and 'Albatross'. The first single from this L.P. was 'Equinoxe V.', but 'Indigo' was also issued abroad as a single. 'Mozart Forte' was the next single, followed up by 'The Third Man', which enjoyed chart success.

Although The Shadows originally entered show business mainly for artistic reasons, they now have a thriving business.

Bruce is a top Producer, having produced records by Olivia Newton-John, Cliff Richard, Cilla Black, Sutherland Brothers, Charlie Dore and many others. He also has a music publishing Company which finds and publishes songs. This is Neon Music, with offices in London's West End.

Hank and Brian both have music publishing Companies also.

Brian Bennet is a top session musician and writer and much of the music he writes is used for backing music for television and films and most recently was used in an episode of 'Dallas'. Brian also has a fully equipped recording studio.

Last year, after 21 years with E.M.I., the Shadows formed their own recording company in association with their Manager, Brian Goode. This company is 'Roll Over Records', with London offices and an ever-busy telex machine. The company supervises The Shadows record business interests all over the world.

The first product from this new company was the L.P., 'Change of Address'.

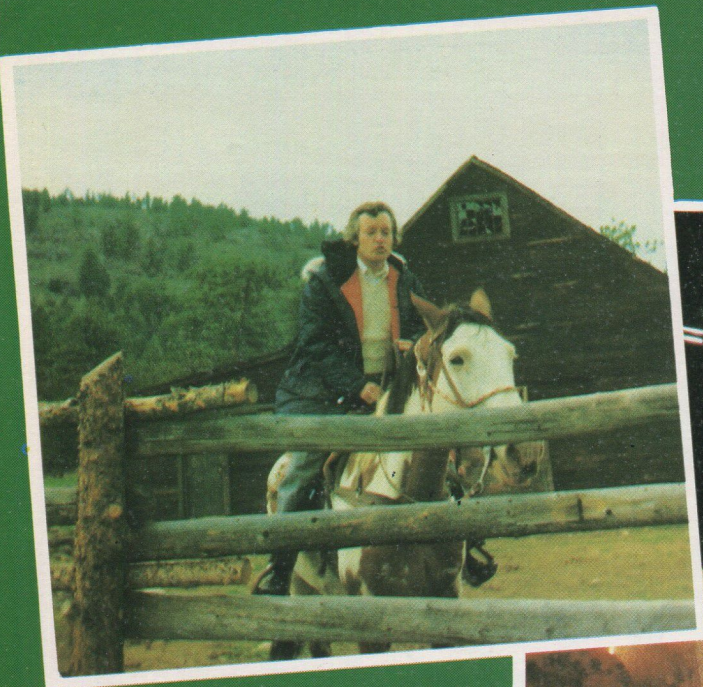
The Shadows new L.P. 'Hits Right Up Your Street' is now released and promises to be another great offering from the boys, featuring twelve pop standards played by The Shadows in their own inimitable style, and four original compositions, making sixteen tracks of great instrumental music. I am sure you will hear many tracks from this album tonight.

The Shadows are once again joined by their friends Alan Jones on bass and Cliff Hall on keyboards.

Early next year The Shadows are embarking on another European tour which will give the fans there a chance of hearing some of the new album numbers on stage.

'Hits Right Up Your Street' is another chapter in the history of the world's number one instrumental group.

JOHN FRIESEN, Record Scene, Ashford, Middlesex. Shadows Record Specialist



Outside of the music business

Brian Bennett

is simply the drummer with the Shadows. But inside the business it's a different story. He might be described as the complete musician. Besides being a consummate percussionist Brian is also a composer and an arranger.

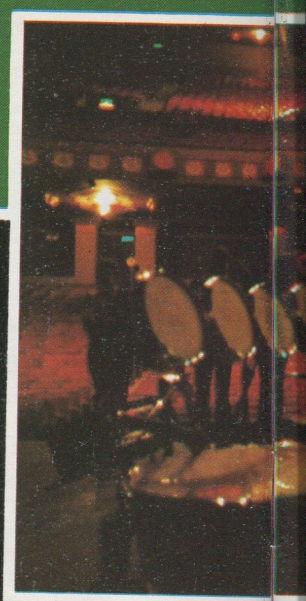
A recent project has been writing, arranging and conducting a piece of classically orientated music, to be used as part of a TV programme score. Earlier he could have been found in the studio conducting a 50 piece orchestra — the majority of whom are members of the London Symphony Orchestra — on this piece.

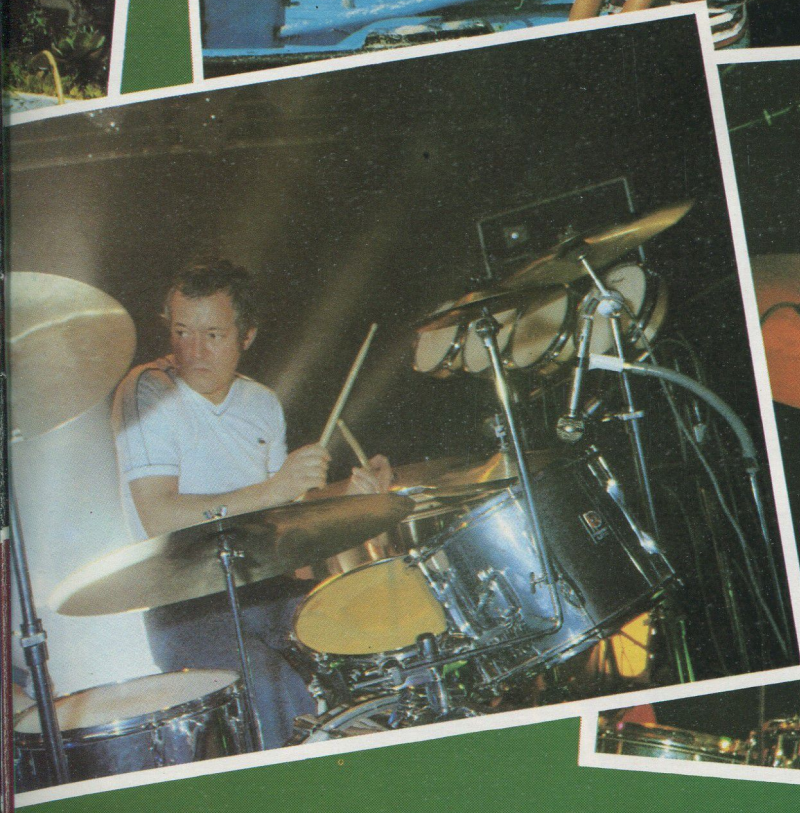
When The Shadows split in 1969, Brian got into session work. "I worked with an enormous number of people, too many to list really", he says. When pressed to name just one of them he reluctantly admits that his first piece of session work was with the legendary Ella Fitzgerald.

"The funny thing about the music business — and I suppose any walk of life — is that you get pigeonholed", he comments. "I mean, to a lot of people I was just the drummer with The Shadows and that was all. And that meant I couldn't play anything except the sort of stuff The Shadows were doing.

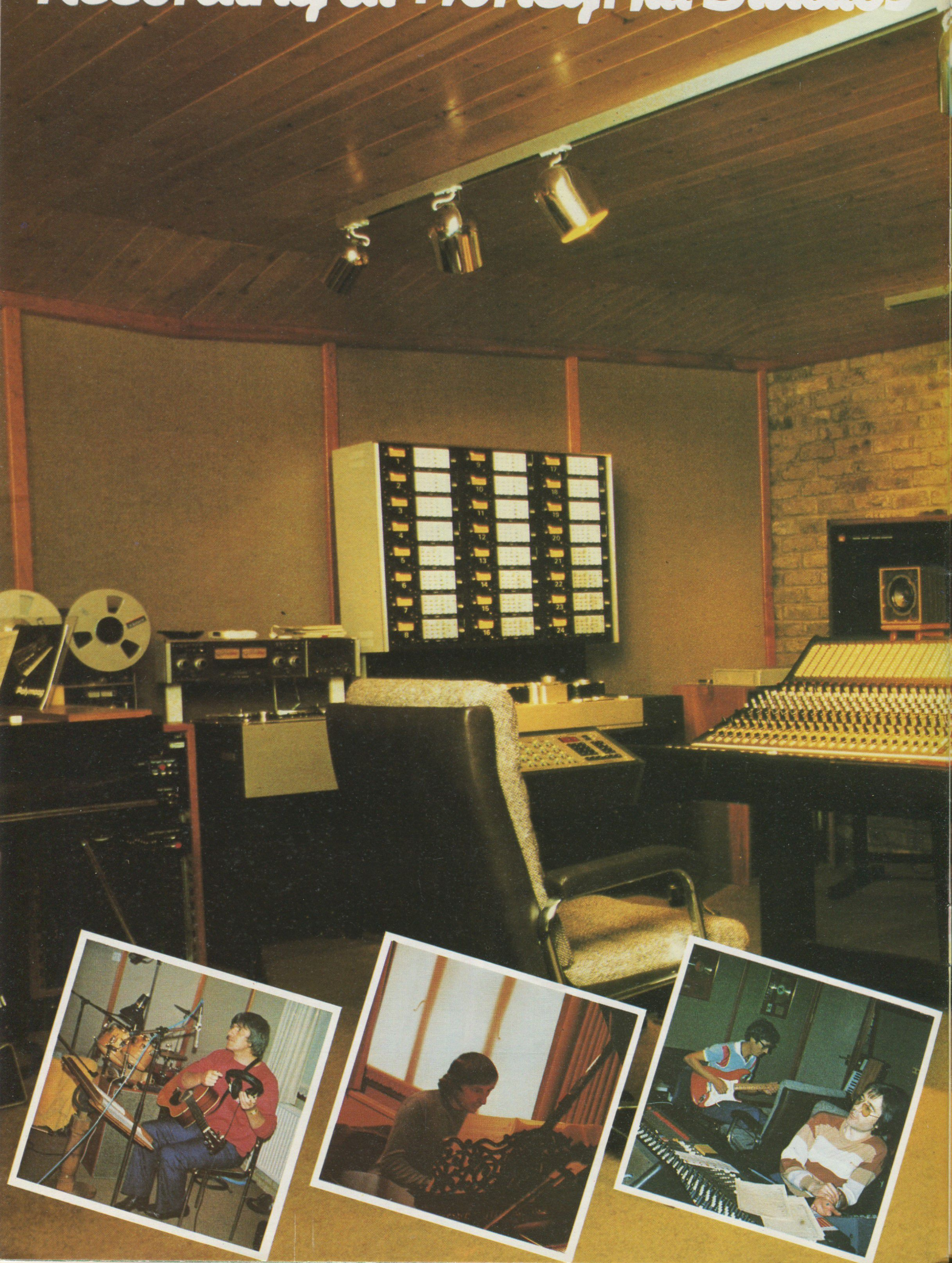
"I remember one session I was booked to do in Europe with a number of highly rated British and American jazz musicians. We were all in the studio and everyone was getting to know each other. The producer pointed at me and said, 'Who's he?' Someone said Brian Bennett, and he said, 'Not that Brian Bennett, not the one with the Shadows?' He was so horrified at the idea that he wanted to send me home there and then and get someone else in — he was convinced I'd end up playing drums like on 'Wonderful Land' or something".

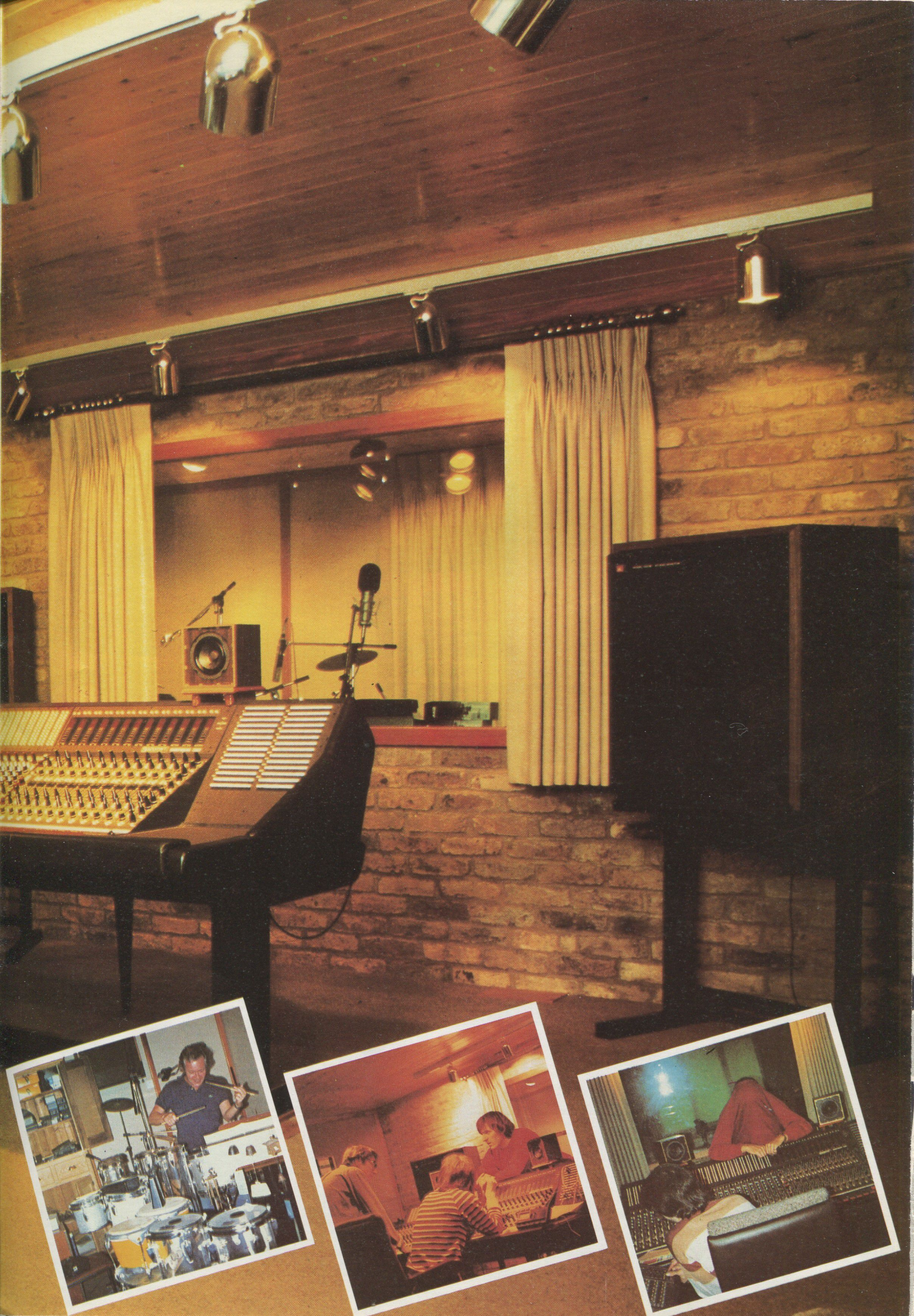
Brian reckons his outside interests and the interim break in the Shadows career has helped him enormously. "All of us would have rotted if we'd carried on just being the Shadows for 20 straight years, playing 'Apache' every night. As it is, though, we've all got our individual careers as well as the collective one with the Shadows so there's no danger of boredom creeping in".

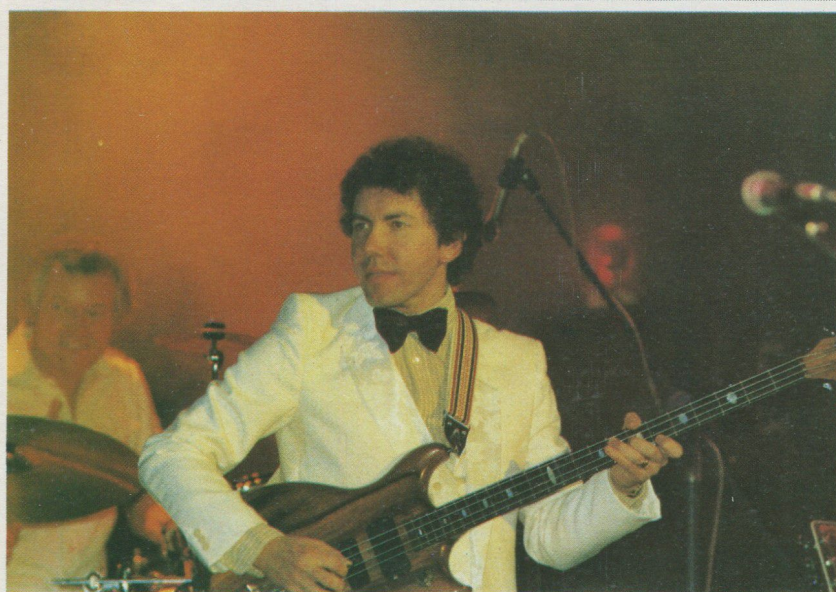




Recording at Honey Hill Studios







Alan Jones & Cliff Hall

Alan and Cliff have been regular members of The Shadows line up since the mid 1970's. They have accompanied the group on numerous concert tours in the U.K., Europe and a season at the London Palladium.



Both Alan and Cliff are acknowledged as two of the finest musicians in their field and are very active on the London recording scene, having appeared on record with international artistes such as Elton John, Paul McCartney, George Harrison, David Essex, Leo Sayer and many more too numerous to mention.

In addition to their concert appearances with The Shadows, both Alan and Cliff appear on the new Shadows album, 'Hits Right Up Your Street'.





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Chris Lambourne and
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for Supermick Lights

Stage:
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Tour Manager:
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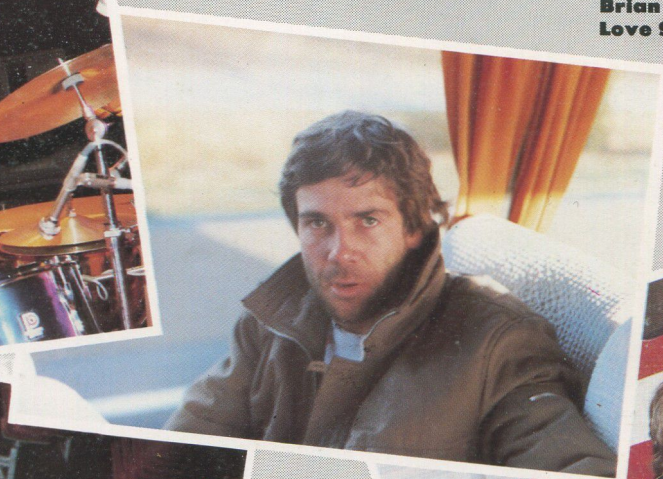
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